

# CONCERT and EXHIBITION DUETS

American Girls—March (two step) .....		Kunkel \$1 00	
Air de Ballet .....	Conrath 81 00	McKendree Boys March (two step) .....	Penold 81 00
Amorella (Intermezzo) .....	Conrath 1 00	Polonaise in B Major—Op. 6 .....	Paderevski 1 25
Anoreta—Waltz in A flat .....	Moszkowski 1 50	To the Chase—Galop de Concert .....	Mori 1 50
Chevalier—March (two step) .....	Gimiel 1 00	Valse Caprice .....	Conrath 1 00
'Fo' de Wa' (Southern Life) .....	Kunkel 1 25	Village Wedding March .....	Jensen 75
La Preferencia—Spanish Dance .....	Aguabella 1 00	Violeta—Caprice .....	Aguabella 1 00
Marche Caprice .....	Zelsky 50	Water Sprites—Polka Caprice .....	Kunkel 1 00
Adele—Impromptu a la Valse .....	Kieselkott 60	Merry Cossacks (Lustige Kosacken)—Russia (Russia) .....	Moszkowski 40
Alhambra—March .....	Melotte 1 00	Morning Chimes .....	Paul 1 00
Banjo—Barleque Ethiopian .....	Melotte 1 00	Neck and Neck—Galop .....	Meyer 1 00
Butterfly—Caprice Galop .....	Melotte 1 25	Night Blooming Cereus—Polka .....	Scheuermann 1 25
Careless Elegance Quickstep .....	Schleiforth 75	Nonpareil Galop .....	Kunkel 1 00
Carnival of Venice—Extravaganza .....	Melotte 1 25	On Blooming Meadows—Concert Waltz .....	Rise-King 1 50
Cinderella—Impromptu Walzer .....	Conrath 1 00	Operatic Fantasia—Grand Potpourri, No. 1 .....	Paderevski 2 50
Concert Polka, (Hilse) .....	Melotte 75	Introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Susanna, Wagner's Tannhauser March, Suppe's Radetzky, and Bononcini's Torchlight March.	
Daisies on the Meadows—Waltz .....	Paul 1 00	Our Banner—March .....	Paul Jones 75
Dance Characterique .....	Kraeger 1 00	Our Boys—March .....	Anschütz 1 00
Danse Hongroise—Hungaria (Ungarn) .....	Moszkowski 75	Our Girls—March .....	Jones 75
Don't Blush—Polka .....	Kunkel 1 00	Pegasus—Grand Galop .....	Schotte 1 50
Du Holde Maid (Thou Lovely Maid) Germany (Deutschland) .....	Moszkowski 75	Pensees Dansantes (Thoughts of the Dance)—Valse Caprice .....	Rise-King 1 50
Ella's Eyes—Polka .....	Kunkel 1 00	Philomel—Polka .....	Kunkel 75
En Avant—Marche Militaire .....	Schotte 1 00	Polka Gracieuse .....	Kraeger 1 00
Evening Chimes .....	Paul 1 00	Pole—Galop de Concert .....	Diakoff 1 00
Fandango—Spain (Spanien) .....	Moszkowski 75	Polonaise Heroique—Moreau de Concert .....	Rise-King 1 25
Farfadet Scherzo—Galop (Grehg) .....	Paul 1 00	Puck—Marche Grotesque .....	Melotte 1 25
First Ride Galop .....	Sidna 60	Restless Love—Polka .....	Kunkel 1 00
First Smile—Waltz .....	Paul 1 00	Schottische Militaire .....	Green 75
Flash and Crash—Galop de Concert .....	Snow 1 25	Scotch Dances—(Ecosaise) .....	Chopin 1 00
Gem of Columbia—Galop de Bravoure .....	Sidna 1 00	Shakespeare March .....	Kunkel 75
Germans' Triumphal March .....	Kunkel 1 25	Shooting Meteor—Galop Brillant .....	Paul 1 00
Happy Birding—Rondo .....	Sidna 60	Silvery Waves .....	Wynan 1 50
Heather Bell—March .....	Kunkel 1 00	Skylark Polka .....	Dreyer 1 00
Heather Bell—Polka .....	Kunkel 1 00	Souvenir de Naples—Tarantella—Op. 85 .....	Heller 1 00
Heather Bell—Waltz .....	Kunkel 1 00	Sparkling Dew—Caprice .....	Kunkel 1 00
Humoresque—Danse des Negres .....	Kunkel 1 25	St. Louis National Guard Quickstep .....	Green 75
Huzza, Hurrah—Galop .....	Waldmann 80	Suite de Laendlers .....	Andra 60
International Fantasia—Grand Potpourri No. 2 .....	Epatin 2 50	Suite de Valses .....	Paul 1 50
Introducing Minors from Il Trovatore, Valse from Faust, Airs from Grande Juchette, The Blue Danube, Les Spandeli, Bannet, God Save the Queen, and Yankee Doodle, with Variations .....		Tarantella .....	Conrath 1 25
Il Trovatore—Grand Fantasia .....	Melotte 1 50	Tarantella—Come to the Dance .....	Moszkowski 1 25
La Moelle—Valse Brillante .....	McNair Ileggritz 1 25	Tarantella in D minor—The Fisher Maidens of Procidia .....	Raff 1 25
La Revell d'Amour (Love's Awakening)—Valse de Concert .....	Moszkowski 1 50	The Cuckoo and the Cricket .....	Sidna 60
Lauterbach Waltz—Variations—(Lutz) .....	Melotte 1 00	The Fire—Impromptu a la Polka .....	Paul 1 00
Love at Sight—Polka .....	Kunkel 1 00	The Jolly Blacksmiths .....	Paul 1 00
Love's Greetings—Schottische .....	Sidna 75	Toujours Gal (Always Gay)—Italy (Italian)—Tarantella in A major .....	Moszkowski 1 25
Love's Whispering—Valse Caprice .....	Kieselkott 1 00	Tontrists' March .....	Sisson 1 00
Maldeu's Prayer—Concert Variations .....	Paul 1 00	Trust in God—Religious Meditation .....	Melotte 1 00
March—Humoreske .....	Kraeger 60	Unter Donner und Blitz—Galop (Strauss) .....	Melotte 75
March of the Amazons .....	Kraeger 1 00	Valse Monique .....	Kraeger 1 00
March of the Goblins .....	Rise-King 1 00	Veni, Vidi, Vici—Galop .....	Melotte 1 00
Marche des Adiechioues .....	Goldbeck 1 00	Visitation Convent Bells .....	Kunkel 60
Marche des Jeunes Dames .....	Sidna 60	Vive la Republique—Grande Fantaisie .....	Kunkel 1 25
May Galop .....	Sidna 60	Waco Waltz .....	Sisson 60
Mazepa Galop Brillant .....	Streick 1 00	Wedding March .....	Flornheim 1 00
Menuet aus Humoresque (al' Antique) .....		Wynan Institute March .....	Zelberg 75
G major, Op. 14, No. 1—Arranged by Louis Conrath .....	Paderevski 1 00	Zeta Phil March .....	Hickock 90
Menuet Moderne .....	Conrath 1 00		

ALPINE STORM, A Summer Idyl, Charles Kunkel, \$1.50  
SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

## Overtures Paraphrased for Concert Use.

Caliph of Bagdad .....	Melotte 1 75	Poet and Peasant .....	Melotte 1 75
Fra Diavolo .....	Melotte 1 50	Stradella .....	Melotte 1 50
Masanello .....	Melotte 2 00	William Tell .....	Melotte 2 50
Merry Wives of Windsor .....	Melotte 2 00	Zampa .....	Melotte 1 50

## Jean Paul's Operatic Fantasies.

1. Il Trovatore .....	Verdi 1 00	4. Norma .....	Ellini 1 00
2. Fatauntza .....	Suppe 1 00	5. H. M. S. Pinafore .....	Sullivan 1 00
3. Bohemian Girl .....	Bolfe 1 00	6. La Sonnambula .....	Ellini 1 00

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# ZAMPA.

(HEROLD.)

3

OVERTURE.

CLAUDE MELNOTTE.

PRIMO.

*Allegro vivace ed impetuoso. M. M. (104 = 6 to a minute.)*

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of six systems of two staves each. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). Fingerings and breathings are indicated throughout. The piece concludes with a '1' in a box, suggesting a first ending or repeat.

pp

cresc.

dim:

sempre

pp

cresc.

dim:

ff

un poco più moto. (se a to a minute.)

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple systems of staves, each system consisting of a treble and bass staff. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p* (piano), *ff* (fortissimo), *dim.* (diminuendo), *crec.* (crescendo), and *pp* (pianissimo) are used throughout. There are also markings like *Secundo.* and *sempre*. The notation includes various musical symbols like slurs, ties, and repeat signs. The handwriting is in dark ink on aged, slightly yellowed paper. The page is numbered '93' in the top left corner.



First system of musical notation, measures 1-4. The treble staff contains rapid sixteenth-note runs, while the bass staff provides harmonic support with sustained chords.

Second system of musical notation, measures 5-8. The tempo is marked *gradually faster*.

Third system of musical notation, measures 9-12. The dynamics include *f poco a poco*, *accel:*, and *dim:*. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, measures 13-16. The dynamics include *p* and *f*. The system concludes with a double bar line and repeat signs.



*animato.*

*cresc.* *cen*

*do* *sem* *pre*

*f*

*cresc.* *ff* *molto vivace*

*ansati. (116 = to a minute.)* *ff*



animato.  
 cres  
 dim  
 sem  
 pre  
 f  
 cres.  
 dim.  
 ff  
 to a minute.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are asterisks (\*) under some notes in the left hand.
- System 2:** Features a crescendo leading to a forte (*ff*) dynamic. The right hand continues with chords, and the left hand has a consistent eighth-note pattern with asterisks.
- System 3:** Includes a section marked *ff* with a slur over the right hand. The left hand has a more active role with sixteenth notes in some measures, indicated by asterisks.
- System 4:** Continues the *ff* section. The right hand has a prominent melodic line with slurs and ties. The left hand accompaniment includes asterisks.
- System 5:** Marked *ff marcato*. The right hand plays chords with a marcato (marked) articulation. The left hand accompaniment includes asterisks.
- System 6:** The right hand features chords with a crescendo leading to a forte (*f*) dynamic. The left hand accompaniment includes asterisks.

Handwritten musical score for Primo, page 11. The score consists of six systems of music, each with a treble and bass staff. The music is written in a historical style with various ornaments, slurs, and dynamic markings like *ff* and *f*. The notation includes many accidentals and complex rhythmic patterns. The page is numbered 252. 20. at the bottom.

*Piu lento.*

*p*

do \* do \* do \*

*cres:* *dim:*

do \* do \* do \*

*Cantabile.*

*p*

do \* do \* do \*

do \* do \* do \*

*Piu lento.*

This musical score page, labeled 'PRIMO.' and numbered '13', contains five systems of piano accompaniment. The tempo is marked 'Piu lento.' at the beginning. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, slanted sixteenth-note chords in the right hand and more rhythmic, often dotted or beamed eighth-note patterns in the left hand. Dynamic markings of 'p' (piano) are placed at the start of each system. The notation includes various musical symbols such as slurs, ties, and asterisks. The page concludes with the number '202. 20.' at the bottom center.

CRUX  
Tempo 1<sup>o</sup>

The musical score is for a piece titled "CRUX" in G major (one sharp) and 2/4 time, marked "Tempo 1<sup>o</sup>". It consists of six systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a *pp* marking later. The second system continues the accompaniment. The third system features a *pp* marking. The fourth system includes a *pp* marking. The fifth system includes a *pp* marking. The sixth system concludes the piece with a *pp* marking. The notation includes various chords, arpeggios, and melodic lines in both the right and left hands, with some measures marked with an asterisk (\*).

*Tempo 1<sup>o</sup>*

*p*

*pp*

*pp*

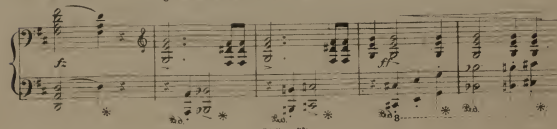
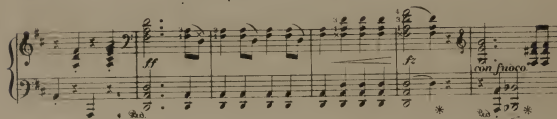
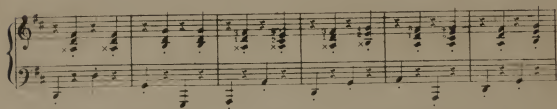
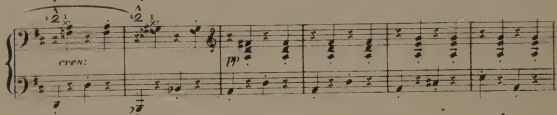
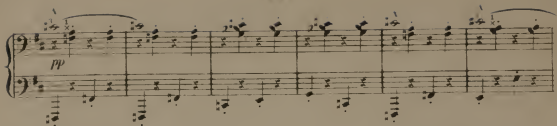
*pp*

*pp*

*pp*

\* If too intricate, the grace notes can be omitted in this and following passages.





3

CTEN:

CTEN:

ff

con fuoco. ff

ff

The musical score consists of six systems of staves. The first two systems are in treble and bass clef, with a key signature of one sharp (F#). The third system is in bass clef, with a key signature of one sharp (F#). The fourth system is in treble and bass clef, with a key signature of one sharp (F#). The fifth system is in bass clef, with a key signature of one sharp (F#). The sixth system is in treble and bass clef, with a key signature of one sharp (F#).

Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), and *poco* (poco). There are also markings for *ad.* (ad libitum) and asterisks (\*) indicating specific points in the music.

The notation includes various musical symbols such as notes, rests, and bar lines. There are also markings for *ad.* (ad libitum) and asterisks (\*) indicating specific points in the music.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on five systems of staves, each with a treble and bass clef. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth notes. Dynamic markings such as *brilliant*, *p*, *ff*, and *sf* are present. There are also various performance instructions and markings, including asterisks and slurs. The handwriting is in ink on aged, slightly yellowed paper.

se conto

The musical score is written for piano and consists of six systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a bass clef and includes a 'ff' (fortissimo) marking. The second system also features a 'ff' marking. The third system includes a 'f' (forte) marking. The fourth system includes a 'f' marking. The fifth system includes a 'f' marking. The sixth system includes a 'f' marking. The page is numbered '20' in the top left and '202. 20.' at the bottom center.

Musical score for PRIMA, page 21. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as chords, arpeggios, and dynamic markings like *ff* and *f*. There are also performance instructions like *ad lib.* and *ad lib.* with asterisks. The score ends with a double bar line and a final chord.

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**XAVIER SCHARWENKA**, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

**MR. CHARLES KUNKEL,**  
Most Honorable Sir, Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success.

With the highest esteem,  
**XAVIER SCHARWENKA.**  
Philadelphia.

**CONSTANTINE STERNBERG**, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

**MR. CHARLES KUNKEL,**  
Dear Sir:—I have carefully read through your Piano Pedal Method, and must count myself one of the very efficient way in which you treat this difficult question, the scope of so many fine, the Pedal. Your method is profound, and yet simple and direct enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even to the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and cordially recommend it to my brother teachers.

With my pupils, and cordially recommend it to my brother teachers.  
Yours very truly yours,  
**CONSTANTINE STERNBERG.**

**EMIL LIEBLING**, the distinguished Pianist and Composer, of Chicago.

**MR. CHARLES KUNKEL, St. Louis, Mo.**  
Dear Sir:—I have read your "Piano Pedal Method" it is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The simple, low-lying made, to cover that most important and comparatively neglected field, have been so diffuse as to confuse and mislead.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and hard exposition of the various problems presented, which render the work equally interesting to the teacher and well suited to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,  
**EMIL LIEBLING.**

**I. D. FOULON**, the renowned Musician, Critic.

**MR. DEAR MR. KUNKEL:**—You book of Pedal Studies embodied in and is both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It has been, I believe, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hesitate for a moment to consider any pianist in whom it shall not figure as complete or satisfactory. As ever, your friend,  
**I. D. FOULON.**

**J. H. HAHN**, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

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**J. H. HAHN.**

**E. R. KROECER**, the distinguished Composer, Musician and Musical Director of Forest Park University.

**MR. DEAR MR. KUNKEL:**—It has been but seldom in my experience that I have welcomed the appearance of a new difficult work treating of the piano with as much pleasure as I have welcomed your *Pedal School*. I have felt for a long time that such a work was really needed to the teachers of pianoforte playing in his professional duties, but none of the extensive, indicated that it was in a timely manner. Consequently, I have been very anxious to have it.

Indefinitely, I have been very anxious to have it. I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correctness and clear phrasing. I have said, Mr. Kunkel, that you are really the only author of pianoforte pieces are properly pedaled. Indeed, if the pupil were to follow the majority of pedal instructions in standard editions, confusion would result. The task of securing pedaling as surely a work as a Sonata, for instance, is as great for the teacher that in the near future, I shall be able to say to my pupils: "I have been very anxious to have it."

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